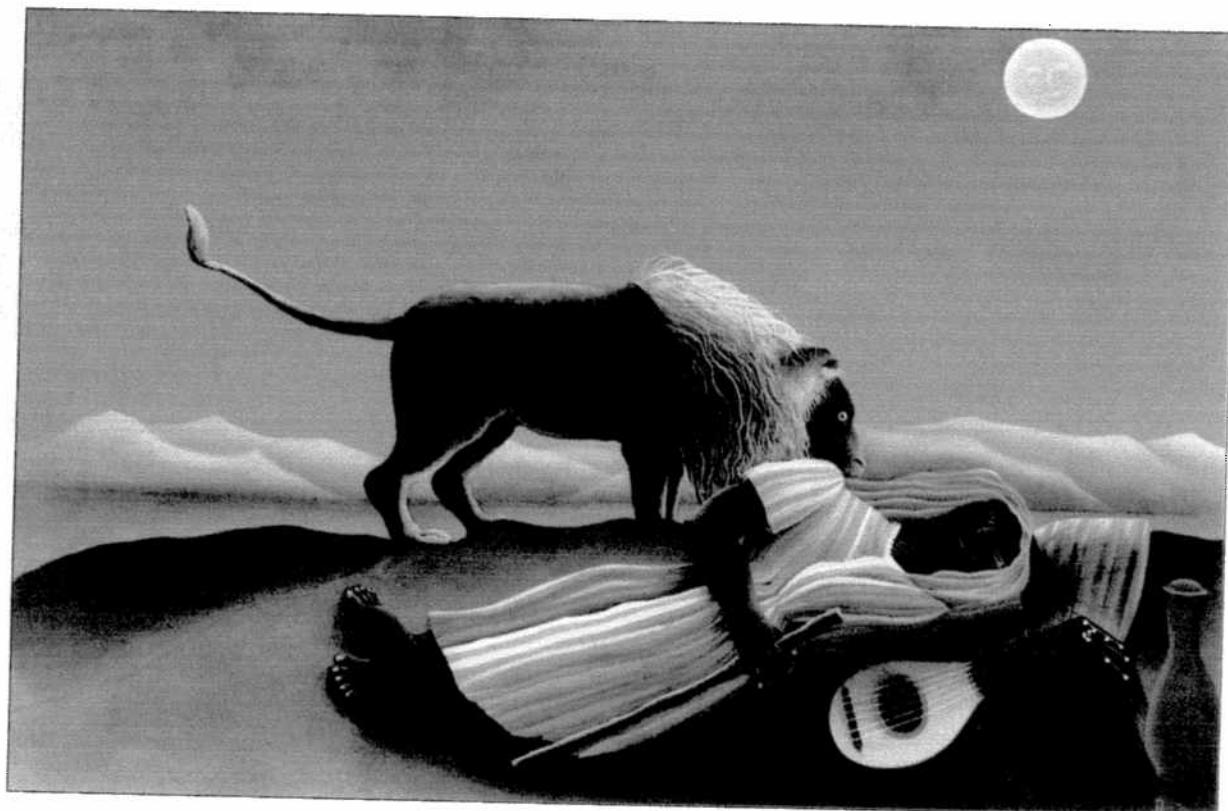


THE ANDRÉS SEGOVIA ARCHIVE
GENERAL EDITOR: ANGELO GILARDINO

Ida Presti SEGOVIA pour guitare



BÈRBEN

FOREWORD



IDA PRESTI (1924-1967)

Ida Presti was born at Suresne (France) on May 31st, 1924, the daughter of a French father and a Sicilian mother. Her father, Claude Montagnon, an amateur accordion player, felt passionately about the guitar after hearing Andrés Segovia perform at a concert. On the birth of his daughter, he decided she would become a guitarist.

Before Ida could even hold a guitar, her father trained her fingers for their future role on the instrument and taught her *solfeggio*. At the age of six years she began studying the guitar under her father's exclusive guidance. He was a considerate, if unremitting, teacher. However, not being a guitarist himself, he could not demonstrate practically how to play the instrument. Ida, therefore, through the exercise of her ingenuity, had to devise her own technique. Thanks to her extraordinary gifts, she was able to perform before an audience of experienced guitarists at the age of eight-and-a-half years. At the age of eleven, on April 28th, 1935, she gave her first recital in Paris, at the *salle Chopin*. The press warmly acknowledged the appearance of a great artist:

«Ida Presti a stupéfié les auditeurs de la salle Chopin par son récital de guitare. Elle montra un sentiment inné, un sens rythmique extraordinaire et un adresse incomparable dans le maniement de cet instrument.» (Aux écoutes, May 4th, 1935, Paris)

[Ida Presti astonished her listeners at the *salle Chopin* with her guitar recital. She showed an

innate feeling, an extraordinary rhythmic pulse and a matchless drive in her handling this instrument.]

As a consequence of her great success, Ida had the privilege of being booked for two consecutive years by the *Orchestre des concerts du conservatoire* to play a few solos during the intermissions of the orchestra's concerts.

Taking advantage of the opportunity afforded by one of Segovia's visits to Paris, Ida's father arranged an audition for his daughter before the great Spanish guitarist. Segovia's reaction was enthusiastic. Asked to give some lessons to the girl, he answered: «I have nothing to teach her.» The fame of the child prodigy spread steadily, and she was invited to play for the president of the French republic, as well as to take part in a movie entitled *Le Petit Chose*. Additionally, there was the prospect of a tour in the USA.

Just when Ida's future appeared full of possibilities, her father suddenly passed away following a heart attack. Her mother (Grazia Lo Presti), unprepared for dealing with such a calamity, left all the responsibilities as the head of the family to Ida. At the age of fourteen, she had to look after herself, her mother and her little sister Gina (then only three years old). With the beginning of the second world war some months later, the musical life of France was disrupted, and Ida's planned tour was cancelled. As a consequence, the financial situation of the family deteriorated. After some years of wandering between Nice, Paris and Marseille, Ida married Henri Rigo, a young man who was able to give her some years of peace. A great

happiness came with the birth of their daughter Elisabeth in 1944.

At the end of the war, Ida revived her career step by step, but, with the renewal of her artistic success, a serious disagreement arose between Ida and her husband, forcing them to divorce. In 1950 she met in Paris a young guitarist recently arrived from Egypt: Alexandre Lagoya. A great love united them in life and art: the following year (1952) saw the debut of the immortal Presti-Lagoya guitar duo and in 1953 the duo's happiness was further increased with the birth of their son Sylvain.

Not since Fernando Sor and Dionisio Aguado played together had two such distinguished guitar soloists joined their art (coincidentally, Paris was the location for both unions). As the repertoire for two guitars was not abundant, Alexandre Lagoya began the labour of expanding it by transcribing suitable pieces. Additionally, and quite soon, a considerable quantity of new works, written for and dedicated to the duo, was created by distinguished composers such as Mario Castelnuovo-Tedesco, Daniel-Lesur, André Jolivet, Pierre-Petit, Joaquín Rodrigo and others. It was at this time that Ida Presti – who had always enjoyed a great gift for improvisation – started composing works for two guitars, such as *Danse d'Avila*, *La hongroise*, *Étude fantasque*, *Espagne*, and also works for solo guitar, such as *Étude du matin*, *Berceuse à ma mère*, *Segovia*, etc.

The career of the duo was prodigious. During fifteen years, they gave more than one thousand concerts, touring several times all over the world, and contributing greatly to the appreciation of the guitar by the most diverse audiences in Europe, Russia, USA, Indonesia and South Africa. The Presti-Lagoya duo was received everywhere with triumphal acclaim. A phrase in the newspaper *Combat* concisely summarises the general enthusiasm of audiences: «*This duo is one of the marvels of the world.*»

In 1967, at the height of their glory, Presti and

Lagoya went to the USA for a tour. They did not know it would be their last. Taken by a seizure after a concert in St. Louis – on Sunday, April 23rd – Ida Presti was allowed to continue the tour after a medical examination, but during the flight to Rochester, the following day, a further and more severe attack obliged Lagoya to take her to a hospital immediately after landing. A subsequent injury during a careless bronchioscopic examination set in train a sequence of severe medical complications. Ida's condition deteriorated rapidly and she died a few hours later, at the tragically young age of forty-three.

Anne Marillia

Tours (France), February 2003.

A NOTE FROM THE EDITOR

The history of the guitar, so full of myths and legends, is frequently lacking in genuine historical data. Like the generality of guitar-music scholars, I believed that the connections between the greatest male guitar player and the greatest female guitar player of the twentieth century had been insignificant. This belief was proved wrong on May 7th, 2001, when I had the emotional experience of handling, in the Segovia foundation at Linares (Spain), the treasured music papers of Andrés Segovia. Among the manuscripts was one which caught much more than my attention. Its title was – simply – *Segovia* and the name of its writer was, eloquently, Ida Presti. Nothing more is needed to demonstrate the substance of a relationship which had started about thirty years before this composition, in a hotel room in Paris, when Claude Montagnon had introduced his daughter, still a child, to Segovia for an audition. Mutual esteem and admiration was the basis of their relationship (a relationship necessarily maintained at long distance). Nevertheless, despite their demanding worldwide touring schedules, there were a few further meetings between Presti and Segovia here and there. Segovia, who was never fond of guitarists, liked

to listen to the Presti-Lagoya duo, and we know this event happened twice at least, in the USA. Their association was sealed in 1963 by Ida Presti, with the composition of the piece published here.

Segovia is a musical portrait, but not a sketch. Ida Presti did not aim to write a piece which Segovia would have enjoyed and played (though of course she would have been pleased if he had). Rather, she expressed through the piece her love of a world and a culture (the Spanish ones), of which Segovia was a living symbol. She identified the inner nature of Segovia's art with the inner soul of his native land, and paid a warm, deep, passionate homage to both of them.

Ida Presti was not a schooled composer – in the same way that Henri Rousseau was not a schooled painter – but her natural talent as a musician was so immense as to enable her to achieve with her musicality what most cultivated composers could not achieve with their training. This is why I had no hesitation in

including her piece in the series *The Andrés Segovia archive*, which I devised for the purpose of issuing, from the small mountain of music written for and dedicated to Segovia, only those works written by “true” composers. No exception to this strict criterion was required for this piece which, with its formal ingenuity, so full of invention, is worthy of its place alongside the works of the distinguished French composers in the series.

As an editor I have had little to do other than copy the music (which I have done faithfully) and suggest a more differentiated succession of tempo markings in the various sections of the work. The inclusion of a facsimile of the manuscript is justified for consistency with the house style of the whole series, rather than for assisting with the resolution of problems. Additionally, the manuscript has an intrinsic interest and pleasure of its own: it is, after all, Ida Presti's handwriting...

Angelo Gilardino

Vercelli (Italy), February 2003.



Ida Presti

Pour Andrés Segovia

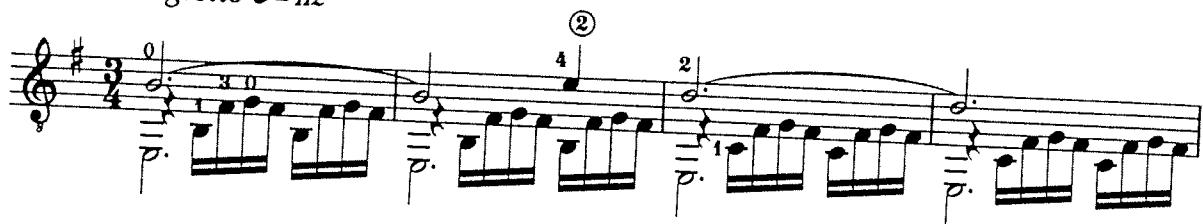
SEGOVIA

(1962)

Edited by
Angelo Gilardino
and Luigi Biscaldi

Ida Presti
(1924-1967)

Allegretto $\text{♩} = 112$



17

(2)

2 4 4 4 3 0 2 4

5 4 5 4

Musical score for piano, page 21, measures 4-7. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 4 starts with a forte dynamic. Measures 5 and 6 show eighth-note patterns with various dynamics (p, f, ff). Measure 7 concludes with a long sustained note. Measure numbers 4, 5, and 6 are indicated above the staves.

A musical score page featuring a treble clef, a key signature of one sharp, and a time signature of common time. The page is numbered 25 at the top left. Measures 1 through 4 are shown, each consisting of four measures of music. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 starts with a quarter note followed by eighth-note pairs. Measure 3 starts with a half note followed by eighth-note pairs. Measure 4 starts with a quarter note followed by eighth-note pairs. The dynamics are indicated as piano (p) throughout the measures.

Musical score page 29, measures 29-30. The key signature changes to one sharp. Measure 29 starts with a dynamic $d.$ The first two groups of notes have a grace note (number 3) followed by a sixteenth-note pattern (numbers 1, 2, 3). The third group has a grace note (number 4) followed by a sixteenth-note pattern (numbers 1, 2, 3, 0). Measure 30 begins with a dynamic $p.$ The first two groups have grace notes (numbers 4) followed by sixteenth-note patterns (numbers 1, 2, 3, 0). The third group has a grace note (number 4) followed by a sixteenth-note pattern (numbers 1, 2, 3, 0). Measures 29 and 30 end with a fermata over the last note of each measure.

A musical score for piano, showing a single melodic line on five staves. The key signature is one sharp, and the time signature is common time. Measure 33 begins with a dynamic of $\frac{p}{\text{p} \cdot}$. The melody consists of eighth-note patterns, with specific notes highlighted by vertical stems and horizontal dashes. Measures 34-35 show a continuation of this pattern, with measure 35 ending on a half note. Measures 36-37 show a return to the eighth-note pattern. Measures 38-39 show another variation of the pattern, ending on a half note. Measures 40-41 show a final variation of the pattern, ending on a half note.

37

p.

f.

rit.

Andante mosso ♩ = 76

40
espr. e cantabile

48
pizzicato - - - - -

CVII

56
rubato e leggero

(2)
(3)

63
leggero e deciso

CV

(1)
(3, 2, 1)
(4, 3, 2)
(5, 4, 3, 2)
(6, 5, 4, 3, 2)

66
appassionato

CII

(2)
(3, 4, 2, 1, 2)
(2, 4, 2, 0, 2)

72
CIX - - - - -

(3, 4, 3)
(3, 4, 3)
(3, 4, 3, 1, 3)
(3, 4, 3, 1, 3)
(3, 4, 3)
(3, 4, 3)

78

un poco agitato

Meno mosso $\text{♩} = 68$

84

rit.

dolce e malinconico

89

93

97

Andante mosso $\text{♩} = 76$

102 CI

energico e brillante

107

con brio

$\text{♩} = 84$

CI

114

mp

mf

116

f

118

appassionato f

CVI

120

p.

122

CII

rit.

Andante mosso $\text{♩} = 76$

(2)

124

dolce ed espr.

132

CIV

marcato un poco agitato

140

148

156

CI

rit.

più intenso

164

CIII

172

CII

179

(5) (3)

(5)

(1)

187

CII

194

CIV

rit.

(1)

(3)

201

CII

(4)

(3)

(3)

(4)

(3)

un poco rit.

210

dolce ed espr.

215

220

marcato e agitato

226

largamente

232

pizzicato

Allegretto $\text{♩} = 112$

238



242



246

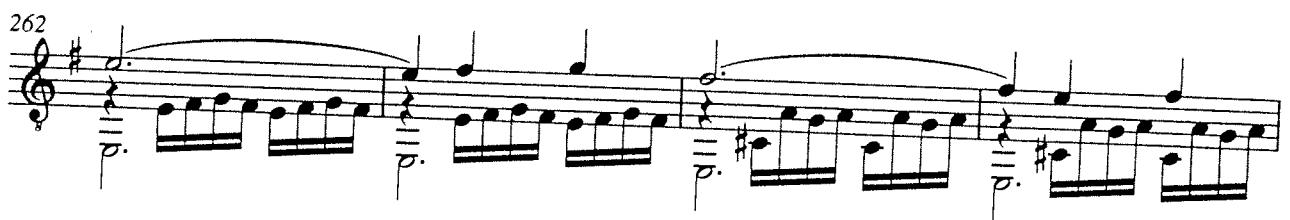


250



254







Ida Presti

Segovia

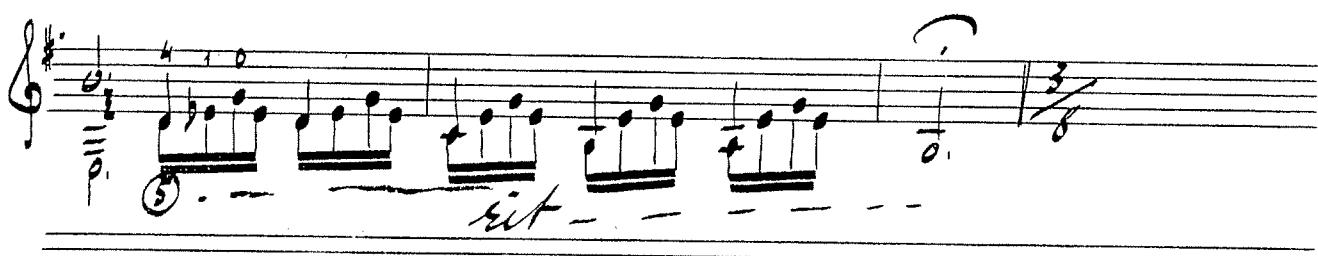
Ida Presti.

Von Andres Segovia

Ida Presti.

Allegretto





Andante sforzando





6/8 *Reno Rosso*

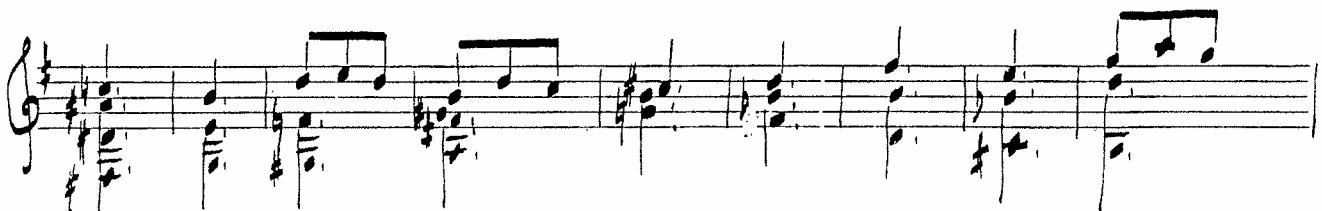
rit

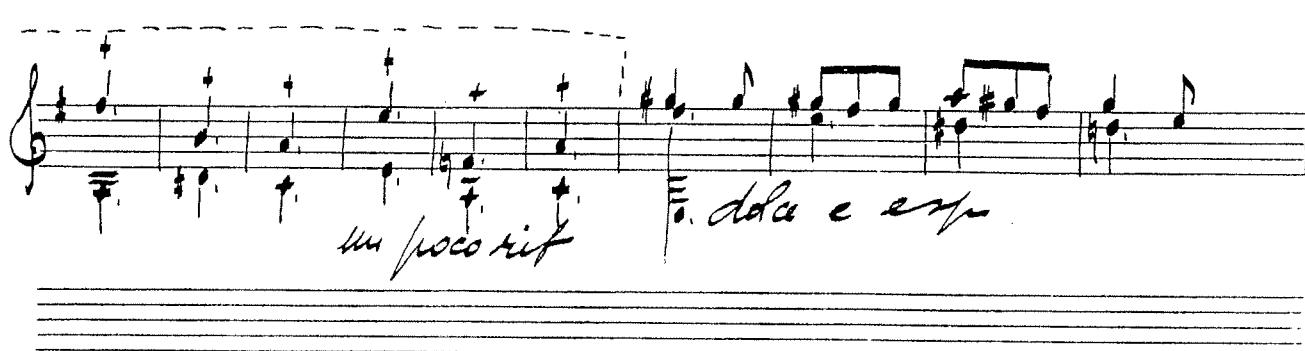
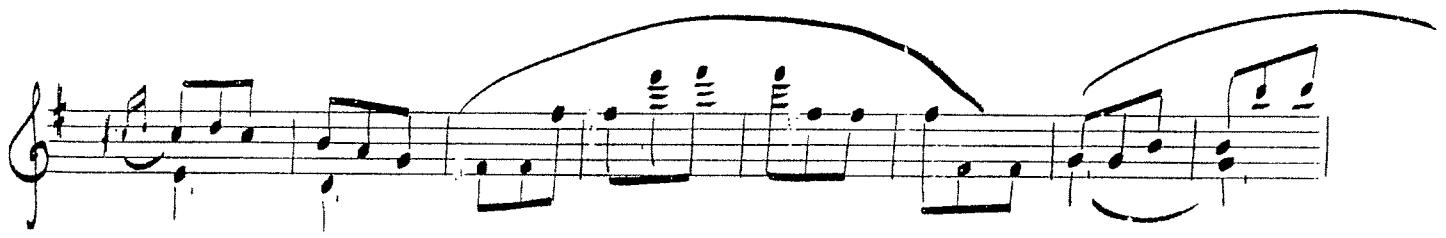
dolce e malinconico

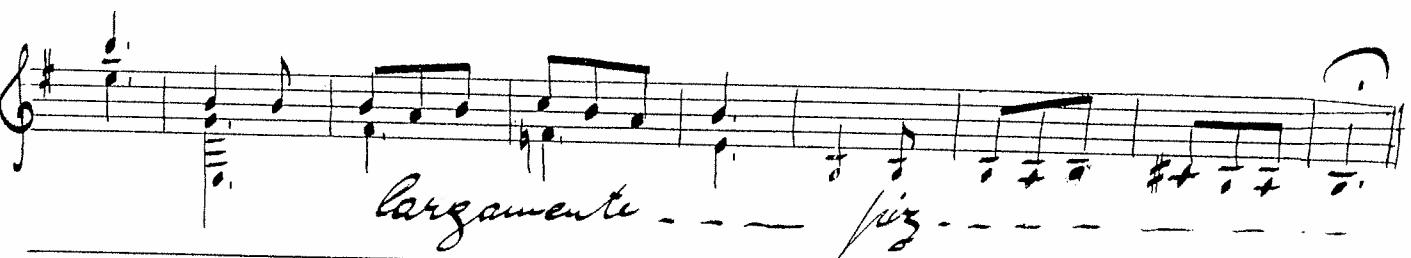
A musical score for a single melodic line. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The melody consists of eighth-note patterns. A dynamic marking 'afforzando f.' is written below the staff, with a curved line connecting it to the notes. The score is on five-line staff paper.

A handwritten musical score for a single melodic line. The score consists of ten measures on a single staff. The key signature is one sharp (F#). The time signature changes from common time (indicated by a 'C') to 3/8 time (indicated by a '3/8'). Measures 1-4 are in common time. Measures 5-10 are in 3/8 time. Measure 1 starts with a quarter note followed by an eighth-note triplet. Measures 2-4 show eighth-note triplets. Measures 5-7 show eighth-note triplets. Measure 8 shows eighth-note triplets. Measure 9 shows eighth-note triplets. Measure 10 ends with a half note. There are several fermatas (bar lines with dots) placed above the notes in measures 1, 2, 4, 5, 6, 7, and 8. A dynamic marking 'rit' is written below the staff in measure 9.

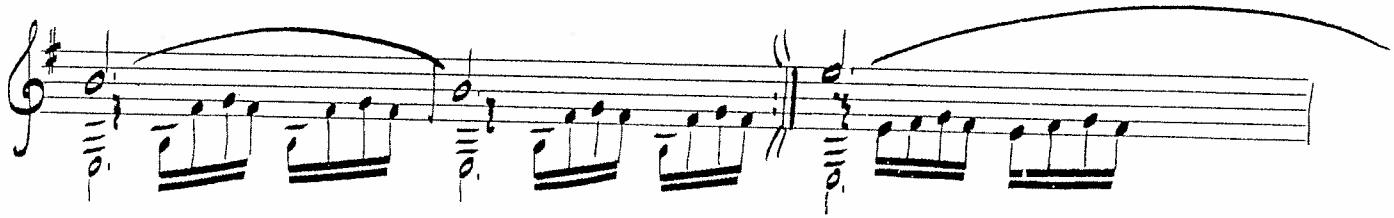
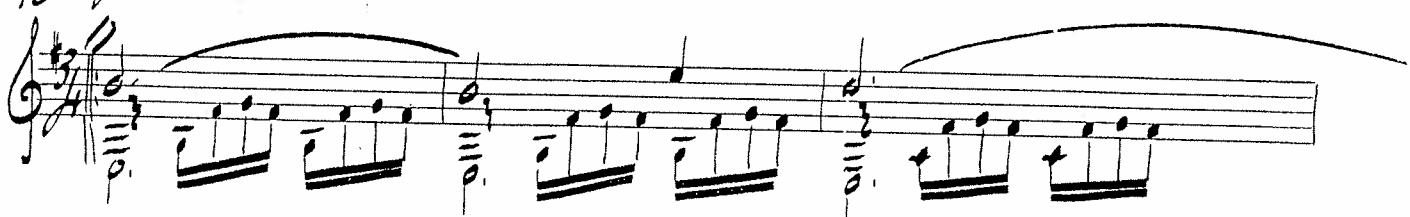
A handwritten musical score for piano. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is G major (one sharp). The time signature changes from 1/8 to 2/4. The dynamics are indicated as "dolc e sosp". The score includes various note heads, stems, and bar lines.

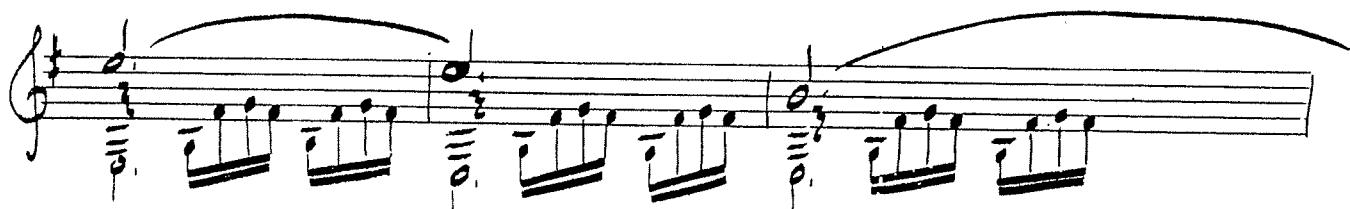
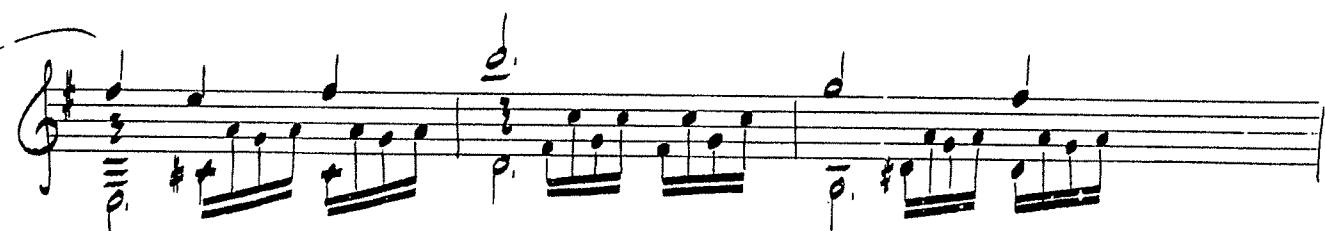
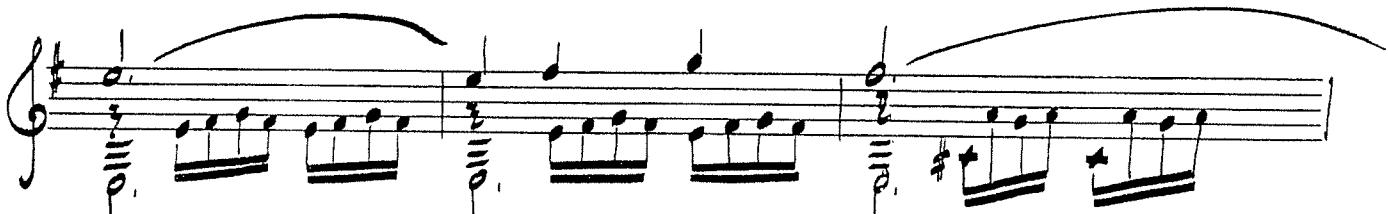
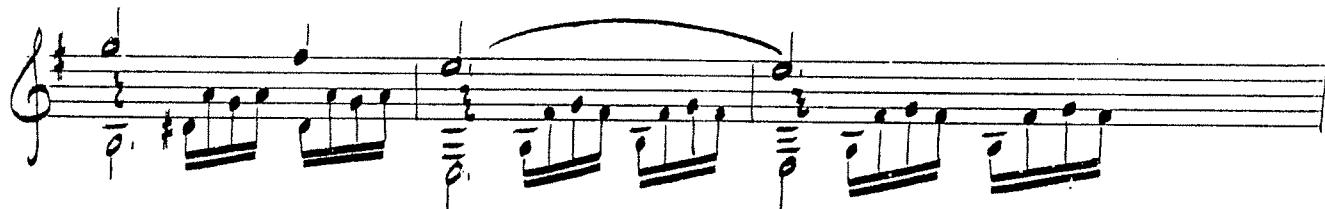
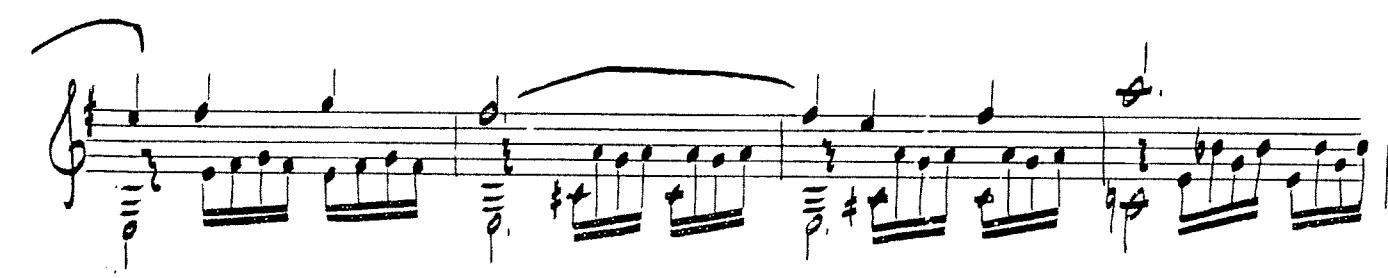


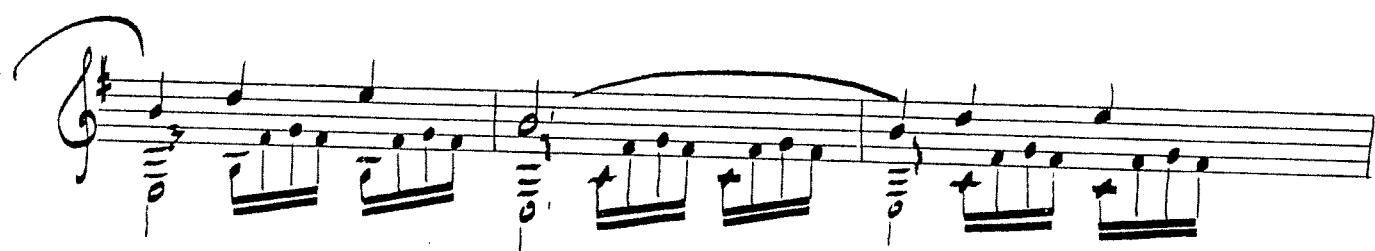




Tempo I







100

le 14 Mai 1962